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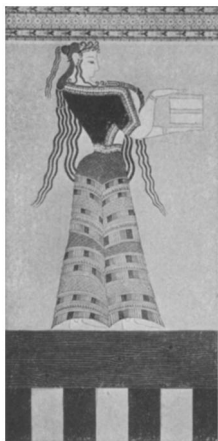
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REPRODUCTIONS OF MINOAN
FRESCOS

FRESCO FROM
TIRYNS
LATE MINOAN

OUR collection of reproductions of "Minoan" frescoes has again been enriched by the acquisition of two important examples. One shows a portion of the Large Procession discovered by Sir Arthur J. Evans at Knossos in 1900.¹ This consisted originally of a series of life-size human figures, both male and female. Of the greater part of these only the feet and the lower part of the dress remain;

but two figures of youths were recovered preserved up to near their chests, and it is these, together with a reconstructed third figure, that are shown in the copy acquired by the Museum. Each youth is represented as wearing a belt adorned with rosettes and spirals, and a richly embroidered loin-cloth, in front of which is suspended a kind of net with bead-work pendants. The flesh parts are painted brown in accordance with the Cretan convention for male figures, while the belts and loin-cloths are a brilliant blue, yellow, and red. In the youth furthest to the left, part of the vase he was carrying is still preserved; with this clue and the similar representation of a cup-bearer also found at Knossos (cf. *Museum Bulletin*, May, 1910, p. 116, fig. 4) it was not difficult to reconstruct the missing parts both of this figure and of his companions. The motive of youths walking in solemn procession carrying vessels at once recalls the Keft tributaries of Thothmes III, depicted on the tomb of Rekhmara, and Sir Arthur Evans suggests that in the Cretan fresco we also have represented "tributaries

from over the sea, bearing offerings to whomsoever ruled within the Palace halls of Knossos." The period to which this fresco belongs is that of the later Knossian Palace (1500-1350 B. C.) room, which the majority of our frescoes date.

The second reproduction shows an almost life-size figure of a woman carrying a casket with both hands. It is a reconstruction made from a number of fragments belonging to a series of similar figures unearthed during the recent excavations at Tiryns². It will be remembered that it was from these excavations that the details of the boar-hunt and the ornamental friezes described in the *Museum Bulletin* for June, 1912, pp. 116-117, were derived. Like them the figure of the casket-bearing woman represents the art of painting on the Greek mainland during the latter half of the late Minoan period. That this art had received its inspiration directly from Crete is quickly apparent. The subject, the style, and the bearing of the figure are clearly derived from Knossian prototypes, and the dress, with its tight-fitting jacket, open front, and flounced skirt, is closely parallel to that worn, for instance, by the attendant of the famous Snake goddess. Only the arrangement of the hair has no analogies in Cretan art; but we must not forget that there are few frescoes in Crete with which this can be compared; for the Tyrrhian ladies are the only monumental representations of female figures of that period that have survived in such completeness.

The two reproductions here described, which, like the other examples in our collection, were executed by Monsieur E. Gilliéron of Athens, are temporarily exhibited in the Recent Accessions Room during the current month. After that they will have to be withdrawn from exhibition for some little time, until the new Gallery of Greek Prehistoric Art in the New Wing (Addition H) is ready; for there is no space for them in the present, already overcrowded, quarters of our Cretan collection.

G. M. A. R.

¹Cf. *British School Annual* VI, 1899-1900, p. 12 f.

²Cf. G. Rodenwaldt. *Athenische Mitt.* 1911, p. 202 ff.